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Programmers Callbook Inside

CableVision

The news and features weekly of the cable television industry March 21, 1983 $3.00

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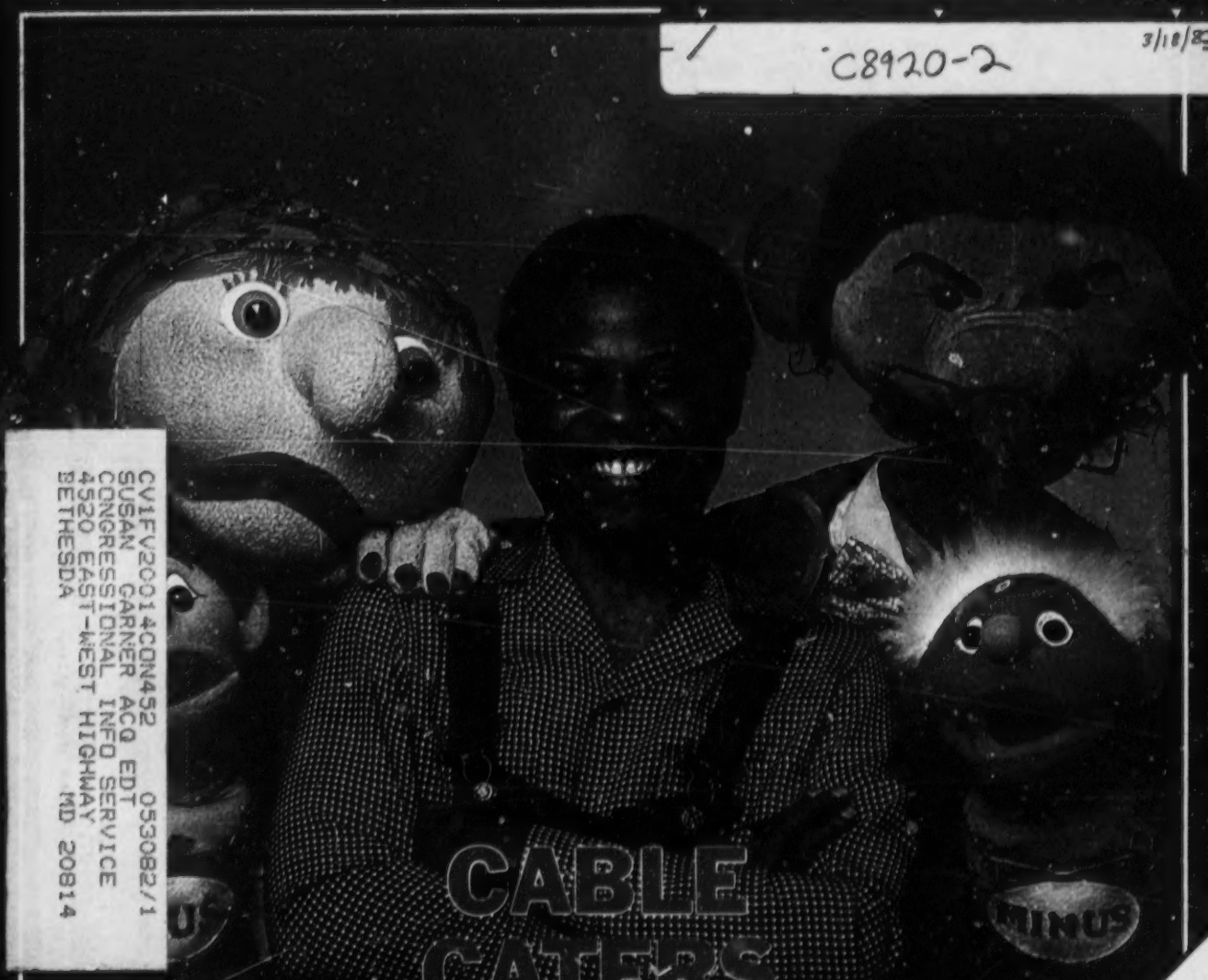

CABLE CATERS TO CHILDREN

PLUS When cable goes over-the-air

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Cities ratify cable pact

After much negotiation, the National League of Cities agreed to a compromise with the cable industry on a broad range of cable/city issues. Once approved by the National Cable Television Association board, a revised Goldwater bill is expected to be pushed through Congress. **Leading the week, pages 15-20.**

Black Tuesday dawns

As March 15 and the higher copyright royalty rates approached, cable companies were reaching decisions about distant signal switchouts, and cable networks were waiting to see if they would receive a large subscriber windfall. **Leading the week, pages 15-20.**

Ad/sub revenue mix forecast

ESPN President Bill Grimes, whose service already has dropped network compensation and instituted carriage payments, says basic cable services must follow the magazine industry's lead—deriving revenues from both subscribers and advertisers—if they are to survive tough financial times. **Leading the week, pages 15-20.**

Grand executive salaries

An NCTA study of executive base salaries puts the industry average for top MSO chiefs at more than $150,000. **Leading the week, pages 15-20.**

Daytime rethinks ad status

Hearst/ABC's ad-supported service, beginning its second year of operations and faced with the prospect of losses through this year, is developing a "revolutionary" advertising sales campaign to be revealed in 30-45 days. It also is considering imposing subscriber fees of up to 10 cents per subscriber. **Page 23.**

Fear in Las Vegas

Anxiety over proposed abolition of financial interest and syndication rules is expected to preoccupy the 4,000-plus program distributors, buyers and others attending NATPE's 20th annual convention March 17-22. **Page 26.**

Programmers Callbook

This special pull out chart lists programmers with product designed for the cable TV market. **Page 31.**

MSOs want CableShop

American Television and Communications is one of several MSOs negotiating with Adams-Russell to launch CableShop, its infomercial channel venture. ATC is expected to sign a contract soon. **Page 51.**

Electronic metering attuned

An Arbitron-sponsored viewer measurement study of four cable systems, each with at least 30 channels, found that electronic metering provides accurate numbers, while telephone recall and diary methods falter in a multichannel environment. **Page 53.**

Manicipal showdown

The Cambridge, Mass., City Council is expected to vote this week on whether to call a referendum on the issue of municipal cable ownership. City officials want the revenues and controls over educational and social services that they expect municipal ownership would bring. **Page 79.**

More frequencies wanted

Cable companies filed comments with the FCC supporting proposals that would significantly increase the CARS bandwidth. **Page 89.**

About the cover

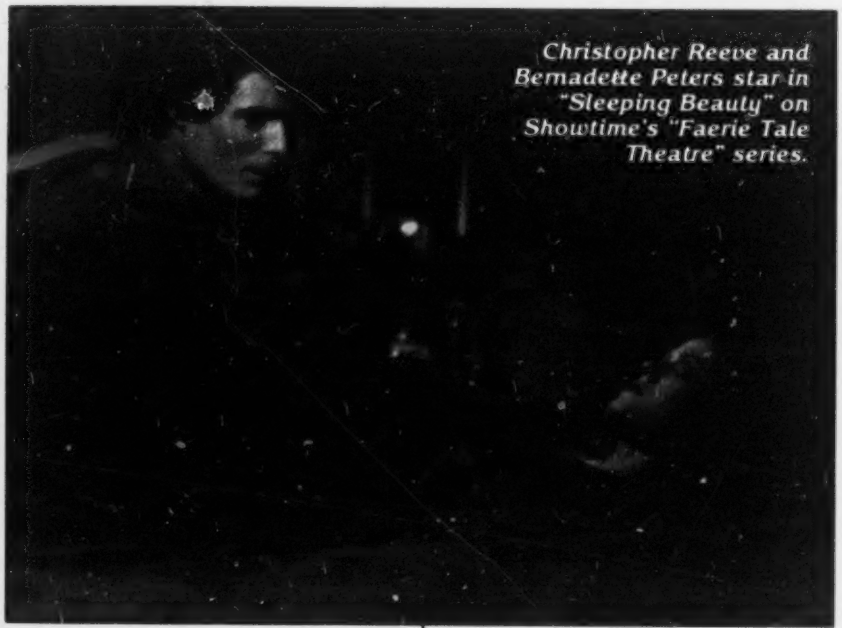
Nickelodeon's *Pinwheel*, a show for preschoolers, features Jake the Musician (actor George James) and four puppets: Aurelia, Plus, Minus and Ebenezer T. Squint. Photo supplied by Nickelodeon.

This week in PLUS

Providing high-quality children's programming is by no means kids' stuff. And cable's getting more serious about its commitment. It's working to sharpen its already well-defined edge over broadcast fare—and to widen the range of kids' shows available. Limiting "children's programming" to toddlers is becoming a thing of the past; teens are being targeted, too. And every service, even The Weather Channel, is taking the younger audience into account. . . They may not be competing with Dan Rather and Johnny Carson yet, but local shows are getting more exposure through programming partnerships with cable services. And their stations are getting programming. Broadcast stations across the country run CNN Headline News segments locally. SNC has taken it a step further by taking five-minute newscasts from its local affiliates. Local talk shows are getting wider distribution—and the stations more funds—through cable contracts. More of these agreements could boost the programming quality of both cable and broadcast, as well as giving an economic boost to each. **Pages 55-78.**

Kids' Stuff

By Jean Bergantini Grillo



Christopher Reeve and Bernadette Peters star in "Sleeping Beauty" on Showtime's "Faerie Tale Theatre" series.

Cable's commitment to children's programming increases—and "children" now includes teenagers, too.

The future, for children, clearly belongs to cable.

When the Disney Channel debuts in April, fully 10 percent of its 13 hours of original, daily family fare will be brand new made-for-kids-only shows. That swells cable's commitment to young viewers to over 160 hours a week. If that number looks decidedly fat, note that long before Walt's offspring looked to pay TV, WASEC's Nickelodeon, USA Cable's *Calliope*, Showtime's Carousel, and HBO and Spotlight's "family" packages—to name a few—had recognized youngsters as an audience worth cultivating. In fact, in the year ahead, services that were previously all-movies or all-sports or even all-weather will be handcrafting programming with youth in mind. In an unusual reversal of history, cable is returning children to the Golden Age of Television.

Mr. Wizard. . . Kookla, Fran and Ollie. . . Howdy Doody. . . Captain Video. . . In the early '50s and '60s, children were dazzled with a gold mine of national programs on commercial television. At the time, the "new" medium wanted to prove its value to a wary viewer who, after all, was shelling out $300 for a 7-inch set. Lots of quality programming provided an irresistible lure.

But once television became the dominant form of entertainment, the effort to burnish its image waned. The network "treasure trove" turned into a bin of hastily assembled Saturday morning cartoons wrapped around toy and cereal commercials. Even the brief motherlode of creative efforts by the Children's Television Workshop for PBS (*Sesame Street, The Electric Company*) has evaporated. In 12 years, CTW has launched only three network shows, none of which have been substantially refinanced by the poverty-stricken Public Broadcasting System. On the commercial side, the picture is even gloomier. With Captain Kangaroo's exile to the weekend, not one daily national program for kids exists on any of the three major networks.

Independent stations long have been using local children's programming as part of their cable and over-the-air mix. But many of those shows represent a virtual archive of syndicated reruns. Without a doubt, parents who want an original alternative for their children to watch must consider cable. The question is, with so little competition, how is cable handling its unchallenged leadership?

The answers are many and intriguing. After a recent survey of major cable programming services, programming trends emerge that auger well for cable's dominance of quality children's programming:

- Every cable service, no matter how narrowly defined, plans to take children as an audience into account. The Weather Channel, for example, found itself an unexpected hit with kids and plans to take advantage of that. Others, such as ESPN, have recently introduced programs created exclusively for young viewers.
- Major pay services, such as HBO, Cinemax and Showtime, either have recently created original children's series or have plans to do so. Rather than rely on holiday replays of classic children's films, these pay services are carving out specific programming blocks for a young audience.

■ Basic services, such as USA Cable, CBN, WTBS and BET, are moving away from syndicated broadcast reruns to "fill out" their children's programming mixes. Instead, original programming, exclusive to these services, is being acquired or produced.

■ Even a service such as Nickelodeon, created as the "Young People's Channel" will be making substantial changes, moving away from pre-school programming to include teenagers. In fact, the service is even mulling over a name change, becoming "the first channel for kids and teens."

■ In every instance where a cable service is developing children's programming, the need to "make programming children will want to watch—not programming parents think they should watch" is emphasized, especially in those ad-supported or sponsor underwritten channels where ratings play a part in a program's future. Many of these shows involve the personal opinions of the kids themselves.

From tricycles to teenagers

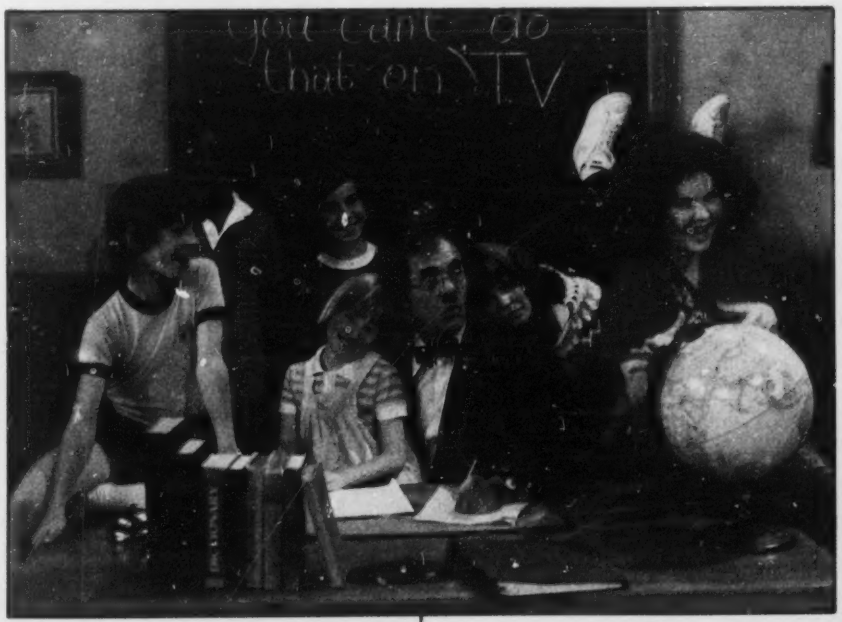
No discussion of children's programming on cable can omit Nickelodeon—the only channel created solely for children. It provides 91 hours a week of the children's product available on cable. That number is not going to change, according to Cy Schneider, Nickelodeon's president, who doesn't see the service airing earlier than 7 a.m. or later than 9 p.m. (its current sign-off time). The new plans Nickelodeon is hatching involve changes in format and content. And the direction is decidedly more grown-up.

"We found out from recent focus group studies that we need to do a better job convincing older kids that we do programming for them," Schneider said recently.

Schneider's revelation came about at a focus group gathered in Danbury, Conn. The group was assembled not to look at Nickelodeon programming but to pass judgment on some new on-air graphics and promotions. Included in the presentation was a promotion for *You Can't Do That on Television*, a new Nickelodeon show that uses fast-moving, even outrageous humor to communicate information on drugs, sex, junk food, vandalism and other social ills.

"The older kids, who were not as familiar with Nickelodeon, immediately responded with 'Hey, this is really a channel for us,'"

Expanding the appeal: HBO's "Braingames" attracts the Atari crowd while Nickelodeon's "You Can't Do That On Television" (below) is particularly enjoyed by teenagers.



CBN's "Flying Book" (above) airs every Sunday evening. USA's "Calliope" was part of the original programming commitment.

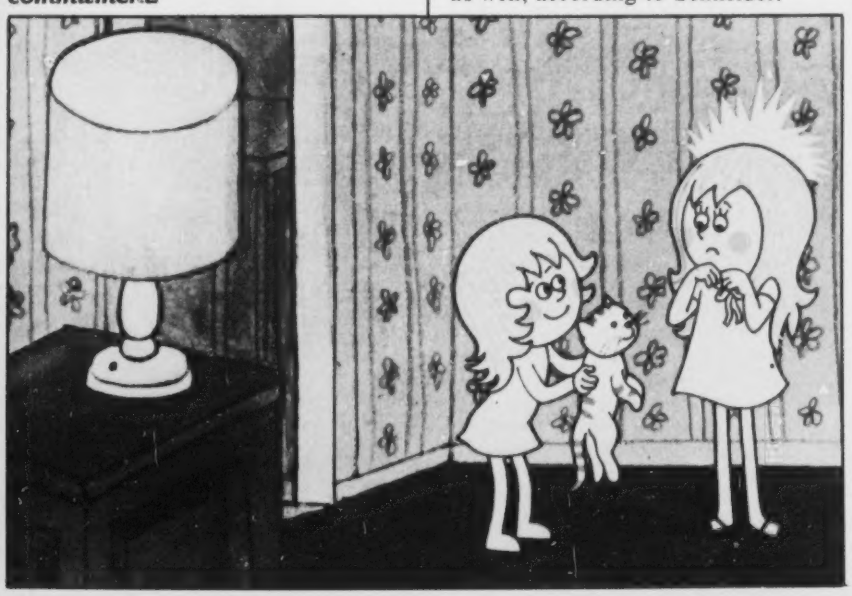
Schneider recalled. Suddenly, he said, the older group discovered the fact that Nickelodeon interested them. Their only complaint was being called "kids." Schneider had already rewritten Nickelodeon's first slogan, "The Young People's Channel," to read "The First Channel for Kids." The reaction gave him pause.

"We were concerned with the fact that kids didn't like being called 'young people.' They thought it was awkward . . . kind of sissy . . . but we're finding out that those over 12 don't consider themselves 'kids' and (since) we do a lot of programs for (those) 12-15. . . I must say we're examinging (calling ourselves) 'The First Channel for Kids and Teens.'"

Schneider's concerns are echoed by Nickelodeon's director of acquisitions, Geraldine Laybourne.

"We don't expect older teens are watching," she said. "However, younger teens are watching us a lot." In an attempt to lure more of them to the channel, Nickelodeon will be changing some of its visual materials, its on-air promos and its programming mix.

According to Schneider, "We are concentrating less on our pre-school programming. That's very difficult to do . . . because from 8 in the morning until 2 in the afternoon, we're playing shows for pre-schoolers . . . Once you do that, older kids might think you're just for little kids." To counteract that, Nickelodeon will have special promos geared to wooing older teens. More significantly, it is acquiring programming meant to reach not only older teens but adults as well, according to Schneider.



Among Nickelodeon's new projects are a dramatic series (a pilot for the show is already in the works), a science-fiction show targeted to 8-15 year olds, more comedy, more adventure, possibly a game show and a show called *Going Great* which will highlight success stories of teenagers who have achieved recognition in various fields.

"We want to show kids—and teens—that they're competent, that they can do things, that they have power," Laybourne says.

Second bananas

Running a distant, but nonetheless enthusiastic, second to Nickelodeon in children's programming hours are Showtime and USA Cable, each with approximately 18 hours of kids shows a week.

USA Cable made a commitment to a block of children's fare from the day it launched, setting aside one hour each morning for *Calliope*. Those five hours per week, have since expanded. USA Cable has added *Cartoon Express* (a nine hour block), *Co-Ed* (a new half-hour talk/interview show geared to teens) and *Scholastic Sports Academy*, an instructional series for young people hosted by Philadelphia Phillies' star Mike Schmidt, all under its "Kids Time" umbrella.

"We are doing more and more children's programming," Dave Kenin, USA Cable's vice president of programming, said. "One critical reason is purely a positioning point-of-view. Children's programming has diminished over-the-air but the appetite (for it) hasn't. Look at the numbers. Audience studies around the country show a constant support (from parents) for children's programming—even considering the declining birth rate."

Two of USA Cable's newest series reflect two trends in children's fare: a move toward shows specifically created for teenagers and the use of non-professional on-air performers who deal with young people's thoughts and feelings.

Co-Ed, a joint venture between USA Cable and *Scholastic* magazine, is a half-hour series aimed at teenage girls. Sponsored by the Noxell Corp., it premiered Jan. 8 at 8 p.m. The first two installments (including a second edition on Jan. 9) focused on celebrity interviews, fashion and beauty tips, fitness features plus an in-depth examination of anorexia nervosa.

Set to debut March 28 is a new venture between USA and Reeves

Communication called *In A Minute*. This series of 60-second spots will deal with profiles of "special" kids, information about products and services for kids, kids' humor, plus a group of on-air kids who will be given an opportunity to discuss anything on their minds. Mattel is a co-sponsor. Plans are for the spots to be inserted during the *Calliope* and *USA Cartoon Express* blocks.

Although Showtime has dropped the word "carousel" from the umbrella category of children's programming it airs every afternoon during the week, the pay service continually has increased its number of programs cast with children in mind. Every morning, 7 to 9 is set aside for "Family Programming," generally gentle feature films such as *Mark Twain Theatre, The Shogun Warriors* and *Toby and the Koala*. The former "carousel" block contains similar fare.

Where Showtime has made the greatest dent in luring older children, however, is in its comedy series and special features, especially Shelly Duvall's *Faerie Tale Theatre*. When the later debuted last year the choice of Robin Williams to play The Frog Prince—while it had a great deal to do with Duvall's personal friendship with Williams—proved a popular choice with young *Mork and Mindy* fans.

Radio 1990, set to debut this week on USA Cable, makes no bones about its hoped-for appeal to the adolescent set. (See *CV* 3/14/83, p. 25). The show, a mixture of pop music video clips, celebrity interviews, and news from the fashion, movie and book worlds, airs just before 7 p.m. and after midnight nightly prime time. For Kenin, hooking those adolescent viewers early will give him a riveted—and, he hopes—loyal group during the 8 to 11 block.

Targeting vid kids

Home Box Office has similar plans to lure young viewers early in the evening and keep them at their sets through the night. With the debut of *Braingames* on March 7 (at 7:30 p.m.), HBO introduced its first in-house production of a children's show. Meanwhile, *Fraggle Rock* airs every Monday at 8 p.m., and HBO has announced plans to expand children's documentaries, short stories and films. These programs all reflect HBO's growing role and influence in cable's commitment to children's fare.

"The hallmark of HBO has been to produce new and original programs," said Lee deBoer, vice president of family programming for HBO and Cinemax. "Now it is making the commitment to family and children's programming." deBoer described each service as commited to at least 15 hours of family entertainment this year (averaging three hours a week). That number is similar to the amount available on the services last year, but, according to deBoer, "The difference isn't time. It's the dramatic difference in the quality." deBoer noted that *Braingames*, a pilot program where viewers are asked to solve games and puzzles, "is comparable in cost to a broadcast half-hour of children's programming—even the price of a prime-time episode."

What makes *Braingames* expensive is its electronically created video graphics, clearly meant to exploit that untapped Atari-saturated crowd who might be willing to turn away from *Donkey-Kong*.

Other children's programming debuting this month on either HBO or Cinemax includes *Misunderstood Monsters*, an animated adventure; *Beauty and the Beast, Creole* and *The Reluctant Dragon*, three classic children's tales; HBO's continued presentation of National Geographic Society series; and *Sugar Ray Leonard's All-Stars*, produced in-house by HBO's sports staff. The new series, set to debut in March, takes a look at a specific sport each month with a celebrity sports figure co-hosting. Cinemax has two

Those in the cable industry responsible for children's programming are quick to underscore not only that cable's children's fare is non-violent, but in many cases is non-racist, non-sexist and non-exploitive as well.

Elliott Gould outroars the meanest of giants in "Jack and the Beanstalk" on Showtime's "Faerie Tale Theatre." The series has lured older kids to watch—and probably many adults, too.

exclusive half-hour programs, *Marshall Efron's Enchanted Campfire* and *Paddington Goes to the Movies.*

While *Fraggle Rock* has most of HBO's attention right now as far as a series commitment, the elaborate production quality of *Braingames* suggests that plans for its future extend beyond a single pilot episode.

While HBO ponders that possibility, other cable networks that previously had excluded original children's programming are making the long-term switch.

Three new children's programs premiered on ESPN in the past four months. *Vic's Vacant Lot*, a how-to and what-for sports show for children aged 6 to 13, and the *NCAA Instructional Series*, with NCAA coaches offering playing advice, both debuted in November. *McDonald's Teen SportScene*, which profiles top high school athletes, premiered this February. Both *Vic's Vacant Lot* and *SportScene* are produced exclusively for ESPN by ProServ Television and represent the service's first long-term commitment to programming specifically designed for young audiences.

"We want to explore this area (of children's programming)," Steve Bornstein, ESPN director of programming, said. "We feel these three shows are a good, balanced approach to exploring this market and audience. We want to see how they do."

Bornstein added that ESPN also is looking at coverage of events geared to young people. In the meantime, the sports service has introduced special "banana bike" races such as the BMX Bicycle circuit, which Bornstein describes as "very popular with kids 6 to 20."

Leading children's programmers

Network	Children's programs, air times	Hours/week
Nickelodeon	Cable's only just-for-children channel: 7 a.m.-9 p.m.	91
Showtime	"Family Programming": 7-9 a.m. M-F; 8-9 a.m. Sun.; 6-7 p.m. Sat. and Sun. Children's block (formerly called "Carousel"): 4-6 p.m. M-F.	18
USA Cable	*Calliope*: 9-10 a.m. M-F *Co-Ed*: 8:30-9 a.m. Sat. *Scholastics Sports Academy*: 8-8:30 a.m., 2-2:30 p.m. Sat. noon-12:30 Sun. *Cartoon Express*: 6-7 p.m. M-F; 7-11 a.m. Sun. *Radio 1990*: 7-7:30 p.m., midnight M-F.	17½
WTBS	*Superstation Funtime*: 7-7:35 p.m., 3-3:30 M-F *Vegetable Soup*: 7:35-8:15 a.m. Sat. *Romper Room*: 8:05-8:35 a.m. Sat. *Cartoon Carnival*: 8:05-9:05 a.m. Sun.	6
HTN Plus	*Apple's Way*: 4 p.m. Mon. and Thurs. Assorted children's films: 3-5 hours a week, not including general "all family" fare.	6
CBN Network	*Romper Room*: 6-6:30 a.m. M-F *Superbook*: 8-8:30 p.m. Fri. *Swiss Family Robinson*: 8:30-9 p.m. Sun. and Fri. *Flying House*: 7-7:30 p.m. Sun.	4½
HBO	*Fraggle Rock*: 7:30-8 p.m. Mon. National Geographic: 90 minutes a week, various time slots. "Family Showcase": films for children and family 3-4 hours per week, various time slots.	4½
ESPN	*Vic's Vacant Lot*: 10-10:30 a.m. Sat. *McDonald's Teen Sportscene*: 6-6:30 p.m. Fri. *NCAA Instructional Series*: two 15-minute episodes per week.	1½

Young judges

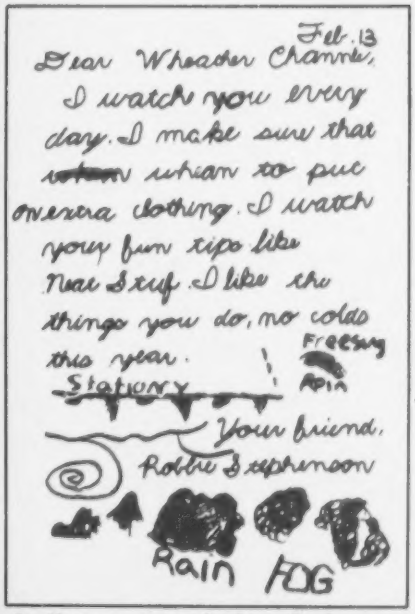
Black Entertainment Network launched its first made-for-kids program in September, a contemporary version of *Juvenile Jury* recast for BET's audience. Produced by Barry-Enright exclusively for BET, the half-hour weekly series stars Nipsey Russell and a panel of precocious kids aged 6 to 10. It is cable's only all-black children's fare and BET has made a 26-episode commitment to guarantee its future on the service. However, Ed Maddox, BET's newly named vice president, hastened to add that 30 minutes of children's programming is not nearly enough.

"Obviously, we are looking at other children's shows," he said. "We are committed to servicing the needs of the entire black family. We want to develop and acquire programming that meet our demands."

According to Maddox, before a children's program can join the BET lineup, it must pass muster in three areas: it should feature a black in the leading role (or among the leading roles), it should be suitable for family viewing, and "it should be entertaining." Maddox made it clear that if the programming community didn't increase the number of blacks in starring vehicles, the burden eventually would fall on BET to remedy that situation itself.

Filling voids

Indeed, the current state of children's programming on cable is a classic example of services "filling an obvious need." Even channels such as Hearst/ABC's Daytime or The Weather Channel have acknowledged that young people's fare is a consideration. At Daytime, for example, a Hearst/ABC spokesman noted that while current programming (including ARTS) has no current "made-for" kids shows, that option is under active "exploration." Meanwhile, an Arbitron study done in Tulsa, Okla., noted that the weekly cume for viewership in the 12-24 age group for The Weather Channel averaged 52 percent. "The Weather Channel doesn't have programming especially designed for children," a TWC spokeswoman noted, "but the nature of its programming attracts many school-age viewers—and their teachers. We're getting an incredible amount of letters from children." As a result, a previously unknown involvement with youngsters now plays a part in The Weather Channel's programming consciousness, according to its



Audience appreciation: A viewer applauds The Weather Channel's programming content, and some admirers of Nickelodeon's "Pinwheel" display a flyer treated with a child's ultimate care.

programming people.

WTBS is co-producing national, original, made-for-kids series including *SuperStation Funtime* and *Starcade*, a video games-based show for teens. Together, the service devotes between two and three hours of exclusive children's programming a day, aside from its afternoon *Flintstones* or *Munsters* reruns.

"We have no plans to increase that amount (at the moment)," Jack Petrik, WTBS programming vice president, said. "But we're always looking for new things." One area Petrik is actively exploring is the creation of a public affairs programming block geared to young people.

Broadbased services such as CBN Cable Network, WTBS and HTN Plus identified themselves at the outset as exclusively family-oriented. Each is committed to avoiding unnecessary violence or—in the case of CBN and HTN Plus—never airing anything other than G- and GP-rated product. HTN's children's fare centers on reruns of commercially released films such as *Willy Wonka* or *The Little Prince* (along with reruns of the TV series *Apple's Way*). CBN, meanwhile, has originated several made-for-kids programs which are specially tailored to both their programming and religious needs.

Superbook and *The Flying House* are two weekly series created by CBN with a great deal of attention and care. In the former, a young boy and girl and their toy friend are transported back in time as part of an elaborately animated children's adventure Bible series. The time-machine motif also is used in *The Flying House*, a mysterious abode that recreates major Biblical and historical events. Fully animated, the 30-minute series is now a Sunday evening staple on the service.

Gretchen Dietsch

Non-violent alternative

The question of violence is no small matter to the cable industry—going beyond the stated commitments of these family-oriented channels. A recent National Coalition on Television Violence study singled out cable's three leading pay services (HBO, The Movie Channel, Showtime) as "three times more violent than comparable network programs and more than 10 times more violent than programming offered by the Public Broadcasting Service." While pay cable officials deny these charges, those in the cable industry responsible for children's programming are quick to underscore not only that cable's children's fare is non-violent, but, in many cases is non-racist, non-sexist and non-exploitive as well.

"Our guidelines are much tougher than other broadcast stations," WTBS' Petrik explained. "We have no written codes, just an understanding (about what we will and will not show)."

Petrik's statement was echoed by others, perhaps most clearly by Cy Schneider. He stressed that Nickelodeon's philosophy is indeed etched in permanent ink as "pro-social, non-violent programming for young people."

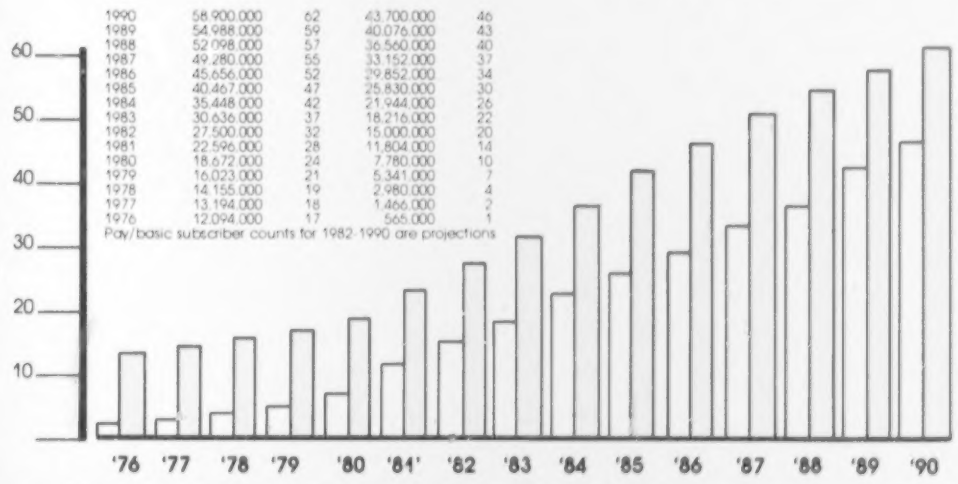
Schneider defines "pro-social" as programs "with substance and a positive social message." In response to a recent Action for Television study decrying the lack of positive role models on television, Nickelodeon commissioned its own research showing that the children's channel consistently had television's highest numbers of positive role models for women, blacks, other minorities and other ethnic groups. Schneider added that "we're not sitting and counting. There isn't a grid laid out for every show. There's just a high degree of consciousness about what we're doing. Schneider added with a chuckle that he really had only three guidelines for producers: on time, on budget and good. With a more serious tone, he concluded, "In terms of the future, the only economically viable source for children's programming is cable." According to our *CableVision Plus* survey, a great deal of that lucrative and financially sensible fare is already here.■

Cable stats

Pay/Basic cable growth

Year	Basic Subscribers	% of TVHHs	Pay Subscribers	% of TVHHs
1990	58,900,000	62	43,700,000	46
1989	54,988,000	59	40,076,000	43
1988	52,098,000	57	36,560,000	40
1987	49,280,000	55	33,152,000	37
1986	45,656,000	52	29,852,000	34
1985	40,467,000	47	25,830,000	30
1984	35,448,000	42	21,944,000	26
1983	30,636,000	37	18,216,000	22
1982	27,500,000	32	15,000,000	20
1981	22,596,000	28	11,804,000	14
1980	18,672,000	24	7,780,000	10
1979	16,023,000	21	5,341,000	7
1978	14,155,000	19	2,980,000	4
1977	13,194,000	18	1,466,000	2
1976	12,094,000	17	565,000	1

Pay/basic subscriber counts for 1982-1990 are projections



Cable barometer

Television households (TVHH) 82,100,000
Homes passed by cable (HP) . 45,310,421
Percent of TVHH passed by cable 55.2%
Basic cable subscribers .. 26,991,845
Percent of TVHH with basic cable 32.9%
Percent of HP with basic cable 59.6%
Pay cable units 14,550,000
Percent of TVHH with pay cable 17.7%
Percent of HP with pay cable 32.1%
Percent of basic subs with pay cable .. 53.9%

Figures are as of October 1982

Satellite lineup

Readers: We have restructured the satellite lineup chart for your convenience. So you can quickly and easily find the transponder for a programming service or network, the satellite users are listed alphabetically under the appropriate satellite. A company in parentheses following a service or network designates the transponder holder.

Satcom III-R (RCA Americom)

	Transponder
ACSN—The Learning Channel	16
C-SPAN	19
Cable Health Network	17
Cabletext	6
CBN Cable Network	8
Cable News Network	14
CNN Headline News	15
Cinemax (East)	20
(West	23
Daytime/ARTS	22
Dow Jones Cable News	
(United Video)	3
(Southern Satellite Systems)	6
EPG (United Video)	3
ESPN	7
Eternal Word	18
HBO (East)	24
(West)	13
HTN Plus	16
Lifestyle (United Video)	3
Moody Bible (United Video/audio service)	3
The Movie Channel (Warner Amex)	5
MSN—The Information Channel	22
MTV	11
National Jewish Television	16
Nickelodeon/ARTS	1
PTL	2
Reuters News View	18
(SSS)	6
Spotlight (Times Mirror)	4
Showtime (East)	12
(West)	10
Sunshine Entertainment Network (audio service)	2
USA Network	9
(during blackout)	22
The Weather Channel	21
WFMT (United Video)	3
WGN (United Video)	3
WTBS (SSS)	6

Satcom IV (RCA Americom)

	Transponder
American Network	19
BIZNET (Department of Commerce)	15
Bravo	6
The Entertainment Channel	8
EROS (evenings)	2
Financial News Network (daytime)	2
GalaVision	23
Genesis	12
HBO (Time Inc. Teletext)	18
National Christian Network (daytime)	7
Playboy Channel (evenings)	7
SIN	1
SPN	3
Trinity (KTBN)	17

Satcom V—Launched 4th quarter 1982; no cable
Satcom I-R—Projected launched April 1983
Satcom II-R—Projected launch December 1983

Westar IV (Western Union)

	Transponder
AmSat	5D
AmSat/Digital Traffic	6K, 7D
Bonneville Satellite	3D, 12D, 12K
Cable News Network newsfeeds	8K
Hughes Television Network	1D, 1K
SelecTV (Wold Communications)	9K
Wold Communications	6D

Westar V (Western Union)

	Transponder
AmSat/DCM	7D
BET	12K
Cificorp	3D, 10D
Digital Communications Corp	11K
Group W Satellite Corp. (East)	11D, 12D
Hughes Television Network	1D, 5D
Nashville Network	9D
Satellite News Channel I	
Incoming Feeds	9K
Regional Feeds	4K, 7K, 8K
National Feeds	6D
Satellite News Channel II	8D
UTV Cable Network	2K
AmSat/Disney	5K, 6K
WOR	2D

Galaxy I (Hughes Communications)—Projected launch June 1983. 24 transponders 4/6 GHz. Transponders reserved: Time Inc. (6), Westinghouse (4), Turner Broadcasting (2), Times Mirror (2), Viacom (2), SIN (2), C-SPAN (1).
Galaxy II—Projected launch September 1983. 24 transponders, 4/6 GHz.
Galaxy III—Projected launch Summer 1984. 24 transponders, 4/6 GHz.

Spacenet I (Southern Pacific Satellite Co.)—Projected launch April 1984. 18 transponders 4/6 GHz., 6 transponders 12/14 GHz. Transponders reserved: SSS (3), Pop Network (3), SIN (1½), Landmark Communications (1), Bonneville International (2½), Southern Baptist Convention (1), Radio and TV Commission (also Southern Baptist Convention) (1), United Video (1), Midwest Communications (1), Double-B Enterprises (1), Rainbow Communications (1), NBC (1), Cox Communications (1), Bitalink (1/2), Southern Pacific Communications Co. (3½).
Spacenet II—Projected launch August 1984. 18 transponders 4/6 GHz., 6 transponders 12/14 GHz.
Spacenet III—Presently being built.

Cable stats

Top 100 MSOs

Rank	Multiple System Operator	Basic Subs
1	Tele-Communications Inc.[1]	2,255,000 (12/82)
2	American Television and Communications	2,104,705 (12/82)
3	Group W Cable	1,876,991 (2/83)
4	Cox Cable Communications	1,303,744
5	Warner Amex Cable Communications	1,200,000 (12/82)
6	Storer Cable Communications	1,163,187 (12/82)
7	Times Mirror Cable Television	787,075
8	Rogers UA Cablesystems	718,687
9	Newhouse Broadcasting[2]	701,108
10	Continental Cablevision	619,000 (12/82)
11	Viacom Cablevision	609,907 (12/82)
12	United Cable Television Corp.	546,821
13	Sammons Communications Inc.	522,448 (12/82)
14	TeleCable Corp.	389,836 (2/83)
15	General Electric Cable	328,000
16	Capital Cities Cable Inc.	314,283 (11/25)
17	Cablevision Systems Development	290,000
18	Comcast Cable Communications	290,000 (2/83)
19	Heritage Communications Group	277,537
20	Jones Intercable Inc.	240,711
21	Liberty Communications	238,790 (12/82)
22	Wometco Communications	229,000 (12/82)
23	Tele-Media Corp.	223,600 (12/82)
24	TCA Group	216,010 (2/83)
25	Daniels & Associates Inc.	206,000 (2/83)
26	Multimedia Cablevision Inc.[3]	195,641 (12/82)
27	Maclean Hunter Cable TV Ltd.	192,567
28	Service Electric Cable TV	189,500 (12/82)
29	Century Communications Corp.	183,000 (12/82)
30	Colony Communications Inc.	168,169 (10/82)
31	Western Communications	152,652
32	Centel Cable Television	149,296
33	Prime Cable Corp.	141,334 (12/82)
34	Harris Cable Corp.	140,600 (12/82)
35	Tribune Cable Communications	131,119
36	Rollins Cable Vue Inc.	127,500 (12/82)
37	Communications Service Inc.	117,229 (12/82)
38	Midwest Video Corp.	114,615 (12/81)
39	Haron Communications	109,734 (2/83)
40	Cable America	108,271
41	Sutton Capital Group[4]	104,029 (12/82)
42	Cable Vision Industries	104,024
43	Midcontinent Cable [4]	101,968 (12/82)
44	McCaw Communications	101,500 (12/82)
45	Adams-Russell Telecommunications	97,644 (2/83)
46	Buckeye Cablevision	97,510 (2/83)
47	Communications Systems Inc.	91,911 (2/83)
48	American Cablesystems Inc.	91,330
49	Armstrong Utilities	87,119
50	Cablentertainment Inc.	86,812
51	Multi-Channel TV Cable Co.	84,000 (9/82)
52	Televents Inc.	83,008 (2/83)
53	Southmedia Company	82,246 (2/83)
54	McDonald Group	82,072 (12/82)
55	Omni Cable TV Corp.	77,791 (6/82)
56	Buford Television	76,653 (7/82)
57	Perry Cable TV Corp.	75,616 (2/83)
58	King Videocable Co.	74,889
59	Palmer Communications Inc.	73,438 (2/83)
60	Summit Communications	72,870
61	U.S. Cable Corp.	70,000 (2/83)
62	McClatchy Newspapers	68,550
63	WEHCO Video Inc.	68,171
64	National Telecommunications Co.	67,500 (12/82)
65	The Essex Group	67,446
66	Ultracom, Inc.	67,000 (2/83)
67	Action Corporation	63,040 (12/82)
68	Booth Communications	61,800 (2/82)
69	Omega Communications	60,000 (12/82)
70	American Cable Television Inc.	59,732
71	Joseph Gans	59,000 (2/83)
72	Harte-Hanks Communications	57,300
73	Pencor Services Inc.	56,853 (12/82)
74	Total TV Inc.	56,217
75	Consolidated [illegible]able Systems	51,900 (7/82)
76	Marsh Media	50,772
77	Falcon Communications	50,000 (9/82)
78	The Daily Press	49,000 (2/83)
79	Clear TV Cable Corp.	47,532 (10/82)
80	Lenfest Group	45,801 (12/82)
81	Selkirk Communications	45,574 (2/83)
82	Sonic Cable TV	45,444 (12/82)
83	Adelphia Communications	44,339 (2/83)
84	Greater Media	43,500 (2/83)
85	Susquehanna Broadcasting	41,350 (2/83)
86	National Cablesystems Inc.	39,713
87	Wabash Cablevision	38,077 (7/83)
88	Matrix Enterprises	35,890 (2/83)
89	Combined Cable Corp.	35,000 (2/83)
90	Mickelson Media	32,952
91	Cable Holding Inc.	31,000 (2/83)
92	United Video Management	30,800
93	MultiVision Group	30,000
94	Southern Cablevision	29,138 (8/82)
95	Hellicon Corp.	28,500
96	Mid America Media	27,903
97	Jim R. Smith & Co.	27,457 (11/82)
98	Cable Communications of Iowa	26,483 (9/82)
99	United Broadcasting	25,440 (9/82)
100	Potomac Valley TV Co.	24,266

[1] Number is a company estimate
[2] Includes MetroVision, NewChannels, Vision Cable
[3] Includes Tar River Communications
[4] Includes systems owned and with controlling interest
[5] Includes owned and partially owned systems
Note: All subscriber counts are as of 1/83 unless noted otherwise

Top 100 systems

Rank	Location	Operator	Basic Subs
1	San Diego, Calif.	Cox Cable	220,836 (10/82)
2	Woodbury (Long Island), N.Y.	Cablevision	183,234
3	Manhattan, N.Y.	ATC	169,250 (12/82)
4	Houston, Texas[1]	Warner Amex	151,350 (12/82)
5	West Orange, N.J.	Maclean Hunter	146,169
6	San Antonio, Texas	Rogers UA Cable	148,447
7	Wayne, N.J.	Rogers UA Cable	116,179
8	Tulsa, Okla.	United Cable	104,092
9	Audubon, N.J.	NYT Cable	100,248
10	Erie County, N.Y.	Prime Cable	97,733 (12/82)
11	Austin, Texas	ATC	97,300 (12/82)
12	San Jose, Calif.	Gill Industries	94,000 (12/82)
13	Tidewater, Va.	Cox Cable	89,288 (10/82)
14	Central Islip, (Long Island) N.Y.	Viacom	84,937 (12/82)
15	Baltimore County, Md.	Caltec Cable	84,763 (2/83)
16	Seattle, Wash.	Group W Cable	84,455 (2/83)
17	Orlando, Fla.	ATC	82,550 (12/82)
18	Jefferson Parish/Kenner, La.	Cox Cable	80,160 (10/82)
19	Toledo, Ohio	Buckeye Cablevision	78,811 (2/83)
20	Cincinnati, Ohio	Warner Amex	78,800 (12/82)
21	Manhattan, N.Y.	Group W Cable	78,329 (2/83)
22	Memphis, Tenn.	ATC	78,025 (12/82)
23	Grand Rapids, Mich.	General Electric	75,000
24	Honolulu, Hawaii	ATC	73,650 (12/82)
25	Jacksonville, Fla.	ATC	72,975 (12/82)
26	San Diego, Calif.	ATC	72,350 (12/82)
27	Wilmington, Del.	Rollins Cable	72,300 (12/82)
28	Wichita, Kan.	Multimedia Cable	68,047 (12/82)
29	Baton Rouge, La.	Daniels	67,000 (2/83)
30	San Francisco, Calif.	Viacom	66,732 (12/82)
31	Greater San Juan, Puerto Rico	Harris Cable	64,110 (12/82)
32	Flint, Mich.	Comcast	64,000 (2/83)
33	Suburban Rochester, N.Y.	People's Cable	61,607 (2/83)
34	Englewood, Colo.	United Cable	60,937
35	Columbus, Ohio	Warner Amex	60,700 (12/82)
36	Santa Barbara, Calif.	Cox Cable	59,363 (12/82)
37	Melbourne, Fla.	ATC	58,925 (12/82)
38	Buffalo, N.Y.	Minneapolis Star	58,844
39	Monterey, Calif.	Western	58,751
40	Seattle, Wash.	Viacom	58,052 (12/82)
41	Pittsburgh, Pa.	Warner Amex	58,000 (12/82)
42	Santa Monica, Calif.	Group W Cable	56,321 (2/83)
43	Allentown, Pa.	Twin County Cable	55,000
44	Snohomish County, Wash.	Viacom	54,971 (12/82)
45	El Paso, Texas	Group W Cable	54,664 (2/83)
46	Columbus, Ohio	Coaxial Comm.	54,200 (2/83)
47	Akron, Ohio	Warner Amex	53,850 (12/82)
48	Harrisburg, Pa.	Sammons Comm.	53,137 (12/82)
49	Pompano Beach, Fla.	American Cable TV	53,064 (2/83)
50	Louisville, Ky.	Times Mirror	52,802
51	Binghamton, N.Y.	NewChannels	52,786 (2/83)
52	Charlotte, N.C.	ATC	52,350 (12/82)
53	Dade/Broward Counties, Fla.	Storer	52,217 (12/82)
54	Tacoma, Wash.	Cable TV of Puget Sound	52,000
55	Boston Complex, Mass.	Warner Amex	51,750 (12/82)
56	Kansas City, Mo.	ATC	51,525 (12/82)
57	Jefferson County, Ky.	Storer	51,266 (12/82)
58	Allentown, Pa.	Service Electric	51,000 (12/82)
59	Des Moines, Iowa	Heritage	50,925
60	Sarasota, Fla.	Storer	50,556 (12/82)
61	Canton, Ohio	Warner Amex	50,225 (12/82)
62	San Diego County, Calif.	Times Mirror	49,862
63	Hartford, Conn.	Times Mirror	49,326
64	St. Petersburg, Fla.	Group W Cable	49,154 (2/83)
65	Charleston, S.C.	Storer	49,028 (12/82)
66	New Haven, Conn.	Storer	48,591 (12/82)
67	Reading, Pa.	ATC	47,900 (12/82)
68	Port Arthur, Texas	Liberty	47,155 (12/82)
69	Cleveland, Ohio	Viacom	46,997 (12/82)
70	Chattanooga, Tenn.	South Media	46,750 (2/83)
71	Peoria, Ill.	General Electric	46,600
72	San Rafael/Marin County, Calif.	Viacom	45,867 (12/82)
73	Jackson, Miss.	ATC	45,850 (12/82)
74	Shreveport, La.	ATC	45,700 (12/82)
75	Eugene, Ore.	Group W Cable	45,678 (2/83)
76	New Britain, Conn.	United Cable	45,203
77	Albany, N.Y.	ATC	44,525 (12/82)
78	Scranton, Pa.	Verto Cable	43,750 (2/83)
79	Bakersfield/Kern Co., Calif.	Warner Amex	43,525 (12/82)
80	Bridgeport, Conn.	Southern Conn. Cable	43,500 (12/82)
81	Overland Park, Kan.	TeleCable	43,385 (2/83)
82	Dallas Complex, Texas	Warner Amex	43,250 (12/82)
83	Atlanta, Ga.	Cable America	42,970
84	Birmingham, Ala.	ATC	42,950 (12/82)
85	Westchester County, N.Y.	Rogers UA Cable	42,382
86	Lincoln, Neb.	MetroVision	42,296 (12/82)
87	Spokane, Wash.	Cox Cable	42,196 (10/82)
88	Lansing, Mich.	Continental	42,000 (12/82)
89	Moline/Quint Cities, Ill.	Cox Cable	41,910 (10/82)
90	Winston-Salem, N.C.	Summit Comm.	41,884
91	Albuquerque, N.M.	Tribune Cable	41,830
92	Brookhaven (Long Island), N.Y.	Rogers UA Cable	41,824
93	Concord, Calif.	Wester	41,312
94	Branford, Conn.	Rollins Cable	40,900 (12/82)
95	DeKalb County, Ga.	Cable America	40,364
96	Fayetteville, N.C.	ATC	40,350 (12/82)
97	Oklahoma City, Okla.	Cox Cable	39,258 (10/82)
98	Honolulu, Hawaii	TV Systems Inc.	38,510
99	Greenville, S.C.	TeleCable	38,210 (2/83)
100	Springfield, Ill.	Times Mirror	38,102 (1/83)

[1] Includes Gulf Coast Cable